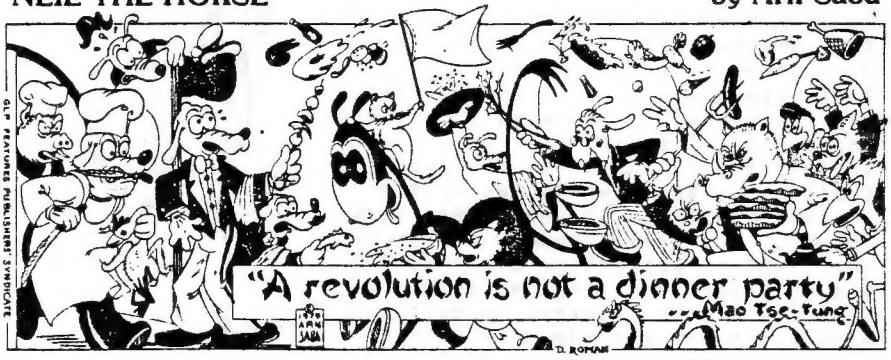
some of that stuff in print before too long. During his session, Harvey Kurtzman said, "I think the newave is fine except they always come up against the obstacle of quality. Not their fault. You know the underground is unique in that you've got these new young talents killing themselves to turn out something good and then they take their good drawings and print them on toilet paper. The end product just isn't much as opposed to what they're doing in France." Hmm! Now, HK, you're forgetting what it's like on this level. We do the best we can with what we have and what we don't have is a 20 grand budget to put out 4-6 pages of art, nor do we have the cooperation & backing of corporations like PLAYBOY and CONDE-NAST. I'm sure every ug and newave artist would love to see his work printed on nice polished vellum, but in lieu of drawing alone in a basement or garage and having no one see the work newave artists opt for limited print-runs. What we need is people like yourself to take an interest, to give us a hit

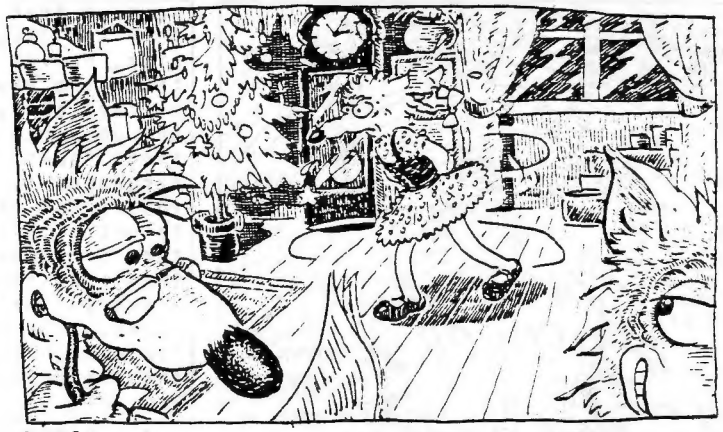
COMIX WAVE 6. September, 1983. © Clay Geerdes, Box 7081, Berkeley, CA 94707, All Rights Reserved. $11 for 2 years. Logo by Joe Zabel. NEIL THE HORSE by Arn Saba. I met Arn at the San Diego Con. He's a Canadian, self-taught via study of Barks and Gottfredson, and a nice guy, open and friendly. I watched him draw Neil. Slow, careful, meticulous. "I'm a perfectionist," he says. "Everything has to be just right." There will be 8 issues in the current NEIL series from Aardvark-Vanaheim.* Well, a lot of newavers showed up at the San Diego Con August 4-7 and we had our own gatherings. On hand were: Par Holman from Utah, Brad Foster and Dave Patterson from Texas, Jane Oliver from Guerneville, California, Jim Williams from Salem, Oregon, Steve Lafler from Eugene, Oregon, Valentino from Garden Grove, Calif., Sam Hallmark from Poway, Calif., and David Miller from Berkeley. A lot of drawing was done in the bar and we'll probably see

NEIL THE HORSE by Arn Saba



instead of the French. The reason talent is so well developed there is that people like yourself have taken that interest and helped it to develop.* Why don't we have a magazine like VIPER in the U. S.? Well, you say, we have HEAVY METAL. But HEAVY METAL isn't an open door. It was for a short while, but only to a certain predetermined style. We have no magazine that is open to all styles, not outside the newave. I think we all know the economic and social reasons. There is one comic market in this country. It is made up of kids and those adults who want

VIPER



VIPER.

to hang onto their childhood via the comics and posters. With all of the new competiting companies, we are beginning to see the law of diminishing returns take effect. The market is not expanding, really; the new companies are simply trying to get the same audience. Well, that audience does not have unlimited spending power and soon some of the companies are going to be bankrupt in the selection process. Ugs have never been in mainstream distribution, so they are not even considered as a part of what is now taking place. That aspect of the underground that was interested in reviving the spirit and political impact of E-C has been assimilated by companies like Pacific Comics (a company which has carefully avoided any facet of the underground image). The revolutionary fervor of the sixties cartoonists who drew for the ug papers has long cooled and I see very little interest in politics manifesting in the minis or digest-zines (a few anti-Reagan gags, but nothing approaching a movement). The single character to survive the ug period intact is Zippy. Zippy sold poorly in the sixties, caught on with the punks in the late seventies, and is now a best-seller both in the U.S. and Europe. A German translation has just come out and a large Zippy doll is on the market.

Newave is not a part of any of this, being an eclectic medium, a means of exposure and a way of circulating innovative ideas and cartoon styles as cheaply and rapidly as possible. Ultimately, Newave is of interest more for what it will eventually become rather than for what it now is.* GOODIES 8 is 75¢ from Brad Foster, 4109 Pleasant Run, Irving, TX 75062.* AMINALS is $1 from Dave Patterson, 12414 Foxridge, Houston, TX 77037.* KING OF HAIRY FLIES, a mini drawn by David Miller to poke a little fun at the guys doing QUEEN OF HAIRY FLIES (now an idea three years old), is 50¢/stamp from CW.* BAD GIRL ART 5 is $1.50 pp from CW. An all John Howard Issue with some work by Randy Clark.* HEAD 4 and ODDITIES 5 ($1.50 for both) from Roman Scott, 39330 Idleman, Sandy, OR 97055.* PENCIL COMIX 2 from George Erling, 357 Newark Pompton Turnpike, Pompton Plains, N J 07444. $1.* MISCELLANEA UNLIMITED 3 is $2 from Jim Thompson, 3202 Andrea, Dallas TX 75228.* REAL HEP 2 is $1.25 from Matt Feazell, Box 7253, Powderhorn Sta, MPLS, MN 55407. 32pp DZ.* VIPER (see top panels) is $4.95 pp from Last Gasp Comix, 2180 Bryant, San Francisco 94110.* FRIED BRAINS 8 and COSMIC BILL 1 (Caslor) are 50¢/stamp each from CW.* JUST ANOTHER EIGHT PAGE WONDER 6 is 50¢/stamp from Walt Rodgers, POB 605, Blairstown, NJ 07825.* THE BIG PICTURE BOOK is $2 fm Steve Willis, 385 1/2 Irving, Pullman, WASH 99163.* More plugs and con rap next month with the photos! C.G.